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The Bondage Photography of *John Savage* VOLUME TWO

AN HOM PUBLICATION

THE
LATER
YEARS
1972—74





HOM was able to locate and interview John Savage, whose photos many bondage fans will remember from the early 1970s. John was kind enough to cooperate with us in producing a two-volume retrospective of his work. Volume one may be obtained by sending in the "FREE BROCHURES" disclaimer form on page 11 together with \$7.00 and a request for *John Savage Volume I*.

The Bondage Photography of John Savage

VOLUME TWO

AN HOM PUBLICATION

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About John Savage

John Savage lives in Newport Beach, California with his wife, a daughter, and two large wolf-like dogs.

Born in Los Angeles on August 25th, 1943, he has lived in California almost all his life. He is an inch short of six feet in height. A Van Dyke beard and bushy eyebrows give him a sinister look when he is serious; but he is quick to smile and is surprisingly soft-spoken. He can converse on a surprisingly wide range of subjects. When asked about his IQ, he would only reply that he was a member of Mensa.

His home reflects his many interests in fields far removed from bondage and discipline. A large telescope sits in one corner of the den and he admits to being an amateur astronomer when time permits. A trophy shows that he fenced in college. A micro-computer sits on his desk, and a perusal of the records and tapes by the stereo reveals an interest in folk music, jazz, and a good sampling of classical.

In 1967 he was drafted into the Army. After being discharged, he worked as a programmer. It was during this period that he began selling his bondage photos and began his association with Tao bondage publishers as an editor and chief photographer.

In 1970 he returned to college. He continued as editor and photographer for the magazines, sometimes shooting between classes. In his senior year he met his wife-to-be, Monique, who was then a freshman.

After graduation he continued shooting and writing until late 1974. During that four year period John Savage provided the work that helped alter the entire bondage publication field. His style of realistic bondage made a strong impact on others. For a long time there had been little new material that the bondage enthusiast could call good. John Willie had stopped producing in the early sixties and Irving Klaw a short time later. Now there was a man shooting photos that brought back the feeling of strict helplessness found in John Willie's often reprinted photos. When John Savage finished tying a girl, you knew she was helpless.

Along with the exciting artwork of Bishop, John Savage's photos marked a turning point in the B&D publishing field. Quality material was being put out by someone who understood bondage on a personal level. Many magazines began copying the John Savage style.

His future plans include continued freelancing photographs occasionally but probably never returning to the field full time. He has done some experimenting in bondage videotapes and hopes to produce some full-length video movies.



HOM: How did you get started in the professional side of B&D?

SAVAGE: One day I was in an adult bookstore in Hollywood and I happened to make a comment about some bondage photo packs on sale there. A few weeks later I was in the same store when the clerk told me that he had repeated my comments to the man who made the sets. That man wanted me to contact him. The man was Bill Archer and I shot my first commercial photo sets for him.

My first few sets were distinctive mainly by their poor technical quality. I was just learning photography.

After I shot a few photo sets of my own, luck stepped in to what probably would have been a short career. An adult bookstore owner was thinking about starting up a bondage magazine, but he didn't know how to tie or anything about the field. He noticed a couple of my photo sets in his store and got in touch with me. With he as the publisher and me as the editor, photographer, and writer, we put out the first two issues. The early magazines were rather crude. They were just photos with a short story stuck in between. The story didn't even go with the photos.







But apparently people liked the bondage because they sold fairly well. That was over ten years ago. I understand that the early issues have become collector's items.

HOM: Many people have said that your photos show a deep understanding of bondage. Does that come from a personal involvement in the field?

SAVAGE: Yes. I've known many people in the bondage publishing field and the only ones who could put out a good product were those with personal interest. In order to be able to create a fantasy in photographs and writing you must first be able to fantasize it in your own mind.

I enjoy beautiful women bound helplessly in tight ropes and always will.

HOM: You've been photographing women in bondage professionally since 1969 and privately before that. Do you know how many photographs you've actually taken?

SAVAGE: I really don't know. A rough count of negatives once came to just over 4000, but I've shot many more since then.

HOM: What do you use for locations? Most of your photos don't look as if they were shot in a studio.

SAVAGE: All the early photos were shot in whatever apartment I happened to be living in at the time. When I began with magazines, professional studios were sometimes used. For awhile some of my photos looked as if they were shot in a warehouse. Actually, that was an office in Hollywood. Since that period most of my shots were taken in private homes, many of them in my house.





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extra dollars by modeling. And a couple were my girlfriends who did it because they enjoyed it.

After graduation there was a period where I was shooting only professional models. We were trying to put out a magazine a month and that takes a steady stream of models. In recent years my freelancing has been using mostly girls who are really into bondage. My wife and I have been meeting with many couples and some single girls, and that's how we find girls who enjoy bondage on a personal level.

If I was able to take a professional model and make her look like the girl next door—a very sexy girl next door—then I've accomplished my goal.

As I've said before, I'm trying to create fantasies that people can associate with.

HOM: How much do your published photos reflect your private bondage style?

SAVAGE: To a fair extent. The photos I shoot for magazines are set up with a consideration for the visual impact for the general public. What I do in private is meant to be visually pleasing to me and emotionally pleasing to the girl in the ropes. Sometimes there is a difference, but generally not too much.

HOM: What is the toughest problem associated with putting out the magazines?

SAVAGE: Without question it was trying to constantly come up with something new. Basically, there are only so many ways a girl can be tied. It was a constant strain to try to invent new bondage positions, to come up with a new fantasy, and several new ideas were needed for every magazine.

It took a real imagination to cook up new bondage. If you don't believe me, try coming up with a new, never-before-used bondage position. It always helped if you found a new face, especially if she was beautiful and had a heavenly body. But the reading public has an insatiable appetite for new ideas. I had to constantly create new fantasies and try to capture them on film. It wasn't easy, yet when some degree of success was achieved, it was very satisfying. I guess that's the most enjoyable part of being a bondage photographer: creating a fantasy and having others enjoy it.

HOM: How did you learn your distinctive style of bondage?

SAVAGE: You are right in stating that there are individual styles of binding a girl. In the early seventies there were only a few people doing bondage photography and I knew most of them. I could look at a photo and tell you who did the bondage. There are certain distinctive





SUPER *BONDAGE* MOVIES



THE SPY
Juanita's welcome into the bizarre world of B&D and its punishment and lust. Stripped, gagged & helpless!



SERVANT'S QUARTERS
The resident slave takes her turn at B&D thrills as Nick whips her bare feet.



PUNISHMENT
Juanita, first whipped with a cat-of-nine tails, then snapped with rubber strips is helplessly bound.



CONVINCED
Rope bondage and teasing bring Juanita into a state of bondage frenzy. Tied, gagged & fulfilled!



BOUND IN THE WOODS
A walk in the woods turned into quite a trip when she wanders upon his campsite!



BONDAGE PARADE
Four luscious, nude bondage sequences to whet your appetite. Writhing in rope!



SLAVE TO HIS PLEASURE
Kidnaped from the beach, her dress is cut off. She's tied & suspended - for him!



TAUT TIES
Five beauties, each tied tighter than the next - squirm in their bonds and moan thru their gags!



BARNYARD BONDAGE
Out of gas in the country she stops by a farmhouse and gets a lot more than gas!



MUFFLED PROTESTS
He tests the two sisters to see if either can live up to his image of a 'real' woman!



BONDAGE BY PRESCRIPTION
Clea's sex life was boring since Tom left - until someone sneaks in and takes her! TOM?



HARNESSED ENERGY
Five bound beauties in all their naked loveliness captured on film!



MASTERED!
Suzy meets her match! He uses clothes pins and a sound thrashing on the bound lady making her plead!



SWEET REVENGE
A quick trip to pick up her divorce papers turns into a B&D session ala mode!



MASTER'S CHOICE!
Joanna Link at her best! Naked to a pole, booted and wanton and snug in a single sleeve.



SORE WINNER
Marge teaches Sandy how to be a good tennis victor with tight bondage & swats on her bottom!



TURNED TABLES
Cousin Pete shows Patti what teasing leads to with his effective bondage methods! She learns her lesson!



ELLEN
Shot on location in San Francisco starring real S&M people. She is proud of her submission!



THE SWITCH
The only thing better than one girl squirming in bondage is two. Our submissive ropes her mistress!



TRAMP IN CHAINS
Young, vivacious and angry. She is kidnapped by a stern mistress & meets her master!



PRINCESS OF ANGUISH
The Master interrupts their lesbian love and metes out their B&D punishments.



TENDER SISTER SLAVE
She meets her master and must please him and her sister slave. Tied and helpless!



THE ROPE DEPARTMENT
Bondage from beginning to end without one wasteful frame. All roped & helpless!



BREAST BONDAGE
Jennifer had been bad and the only solution was divorce or punishment.



SUSPENDED SENTENSE
Martha's hobby of showing off her leathers in public backfires on her in full B&D form!



GIRLS IN TROUBLE!
Three exquisite females in arduous bondage positions showing off their feminine charms!



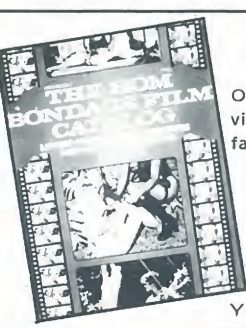
SURPRISE VISIT
Cindy loved bondage magazines but it was the surprise of her life when it all came real with the ropes on her!



ESCAPE TO THE WILDERNESS
She escaped but what she ran into made her long for the safety of her prison cell!



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techniques such as type of rope, how much rope is used, the number of turns, use of cinch ropes, presence of intermediate or only one final knot, etc.

As to how my style developed, it started with John Willie. In the fifties and early sixties, when I was first exposed to bondage photos, his work was the best available. Hell, it still stands up today. But he was the true Bondage Master. I was attracted to his photos because he showed bondage that included the most important factor: she could not escape. Bondage is the creation of a helpless state. A truly helpless state was what I wanted and what I saw in John Willie's work.

After I began actually tying girls and playing the games, modifications followed. Mostly they were to ensure that the bondage was escape-proof. I was amazed to find girls put into some of John Willie's positions were able to escape. I slowly came to the conclusion that his photos were taken as photos only. That is, the girl never really tried to escape. An athletic and determined girl could defeat his bondage. Not always, but in some cases. That went against what I consider to be sacred and holy in









the bondage field: she must never escape. I began adding additional knots and more turns of rope to ensure that the girl would not be able to free herself.

Then I found that ten turns of the rope around a wrist was more comfortable than two turns. It also made her feel more helpless when large amounts of rope was used.

Also, there was the aesthetic aspect. In a photo more rope around parts of the body not really necessary for security make for a greater feeling of helplessness. It comes across to the viewer with more impact. Some people carried this to even greater extremes than I did and produced some fine magazines. I've heard this called "the mummy effect" although I never tried to cover up everything.

HOM: Have you ever found any professional models who were into B&D?

SAVAGE: Of the professional model, some enjoyed beined tied enough to say that they were turned on. Only a very small percent enjoyed it so much that you would say they were "into it." Most were simply doing their job.

I'll have to admit, though, the few models were into bondage in their private lives made the most interesting models and we had some wild photo sessions.



HOM: As a man who has actually tied up more women than most men ever dream of, is there any real challenge between you as the binder and the woman as an escape artist?

SAVAGE: As a general rule, no. Given no restrictions, I can tie any girl so that she cannot escape. In that sense, there is no contest. I have found a great deal of variation in the ability of girls to escape from rope bondage. Some just lie there, surrendering completely, without struggle, to any bondage put on them. Others will fight the ropes with a cunning and vigor that is surprising. I have known a number of girls who could escape from ordinary bondage. I mean the kind put on by your average man who hasn't practiced much.

My wife is a pretty good escape artist. She has surprised more than one man who thought he was pretty good at putting on the ropes. It's not that she hates being tied, quite the opposite. She hates being tied poorly. If it isn't good, strict, escape-proof bondage, she will wiggle and work for a bit, then hand the ropes back. Of course, my wife has had lots of practice!



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★ "Bittersweet Revenge" ★

TriStar Productions has come up with hot B&D action in BITTERSWEET REVENGE starring Jason Whitworth as Nick, the department store janitor; Rene Baker as Ginger, the beautiful lesbian model involved in drug smuggling; and stunning Georgia Van Helsing as Victoria, Nick's bitchy hard-driving boss who has a bad habit of teasing him with her body.

Produced by Barbara Behr, written and directed by Jason Whitworth, BITTERSWEET REVENGE not only promises high-quality, fast, hot action, it also delivers and delivers!

The cameras zoom in on the action as Nick is taking a good tongue-lashing from Victoria for drooling over some pin-up pictures of Ginger after store hours instead of cleaning. So clean he does until he happens by her office and overhears her long distance phone conversation with his would-be lover, Ginger. The two girls have a drug smuggling operation and Ginger has to fly into town to 'lay low' for awhile. "Ah ha!" So his bitch prickteasing boss has something to hide — and a lot to share! Quickly he makes his plan of action which includes lots of Ginger!

We watch as he approaches Victoria, grabs her and forces her to the basement where, much to our delight, he ties her to the wire cage and torments her.

Beautifully arrogant, she denies everything. Then deciding that a little more force is necessary, he takes her to a storeroom, strips her, and strings her up by her wrists. His belt lashes out and lands forcefully on her bare skin but she won't talk. Cruelly his belt lands again and again, curling itself around her, biting at her skin but still she won't talk. But he knows its only a matter of time.

Undaunted he ties her in a chair with one leg arched up in the air and leaves her for the night. In the morning he'll pick up Ginger. That's when the fun begins!

He ties them separately, he ties them together, upside down and sideways. He runs wires around Ginger's full breasts and lashes out at her arrogance with his whip.

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HOM: Are you currently active in the B&D publishing field?

SAVAGE: No. I haven't done any full time magazine work for a number of years. I have done some freelance writing and photography for a few different publishers. Also, I've been contacted about doing some videotapes. It's a very exciting medium for B&D fantasies in the future. I hope that someday I can bring some strict bondage fantasies to the TV screen.

HOM: Your name has been mentioned in connection with some B&D clubs. Are there really such clubs?

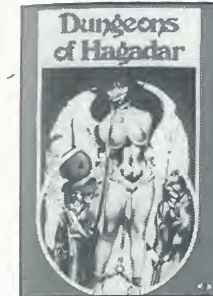
SAVAGE: There are. Generally, they fall into two classes, the commercial and the private. The commercial ones are those you see advertised in the "adult" newspapers as "B&D parties" with the public invited. Those parties are simply money-making affairs with steep entrance fees. Twenty-five dollars a person is common and I've seen higher. Couples are generally cheaper and single girls would be free, if any ever showed up.

Another type of commercial club is the "domination parlors." These are like massage parlors, but they allow you to engage in B&D activities such as tying the girl or giving a spanking, or in receiving such treatment from a dominant female. Most of those places are honest and will give you something for your money even though they are expensive.

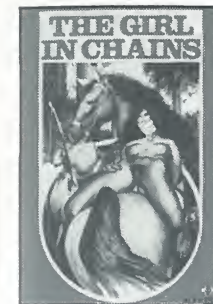


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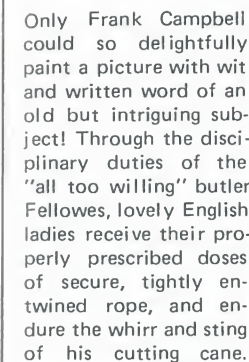
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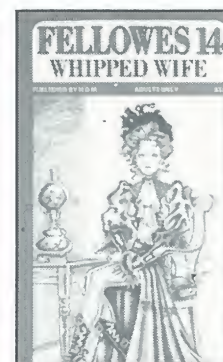
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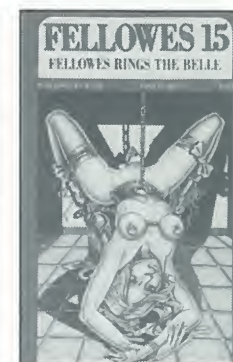
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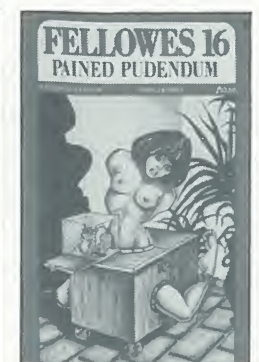
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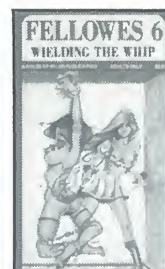


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There are a few non-commercial clubs that are free or charge only a reasonable membership fee. Generally, they are open to singles and are more in the way of a discussion group than anything else. A couple of the better examples are the Society of Janus in San Francisco and the Eulenspiegel Society in New York. They have newsletters and are into the exchange of information in the S&M and B&D fields. Sometimes there are parties and demonstrations. Janus is pretty good at that.

As to truly private clubs, there are a few, but they are extremely hard to find. My wife and I founded and have hosted such a club for several years. It is called the John Willie Fan Club because we wanted an innocent sounding name that also meant sometime to a person in the field. We run it as a totally non-commercial, social club for couples only.

We have found that there are many intelligent, pleasant couples who practice bondage and mild discipline and would love to meet with other couples of similar interests. Like ourselves, most of these people aren't swingers. They are intelligent people who find bondage an exciting addition to their lives.

There are other such private clubs around the country. Generally, each is formed around one couple who invite other couples to their home. I know of none of these so formal as to have a name. The usual way to get into such groups is by word or mouth or contacting the people through correspondence. Almost without exception these groups are couples only and there is little chance of a single man meeting with them.









PRINTED IN U.S.A.